

F e e l i n g G o o d

THE VERY BEST OF

N I N A S I M O N E



20 ARRANGEMENTS FOR
P I A N O • V O C A L • C H O R D S

INCLUDING

MY BABY JUST CARES FOR ME • FEELING GOOD • I PUT A SPELL ON YOU
TO LOVE SOMEBODY • AIN'T GOT NO (I GOT LIFE)

My Baby Just Cares For Me

5

Words by GUS KAHN

Music by WALTER DONALDSON

Moderately

Moderately
 A6
 D6
 Bm7add4
 E7sus4
 A6
mf
gva

my ba - by don't care for clothes, — my

ba - by just cares for me.

Bm7

E11




My ba - by don't care for cars



— and ra - ces, my ba - by don't care for




high toned pla - ces. Liz Tay - lor is









— not his style and ev - en La - na Tur - ner's smile,

A6

D6

some - thing he can't see.

G#7
fr 4

My ba - by don't care.

A6

A7/G

F#7

Bm7

who knows it, my ba - by just cares

E7

A6

D6

Bm7add4

E7sus4

for me.

Chord diagrams: A6, D6, Bm7add4, E7sus4, A6.

Measures 1-3. Treble staff: A6 (measure 1), D6 (measure 2), Bm7add4 (measure 3). Bass staff: A6 (measure 1), D6 (measure 2), A6 (measure 3). Chord diagrams are shown above the treble staff.

Chord diagrams: D6, Bm7add4, E7sus4, A.

Measures 4-6. Treble staff: D6 (measure 4), Bm7add4 (measure 5), E7sus4 (measure 6). Bass staff: D6 (measure 4), Bm7add4 (measure 5), E7sus4 (measure 6). Chord diagrams are shown above the treble staff. Dynamics: *p* (piano) in measure 5.

Chord diagrams: Bm7, E11, C#7.

Measures 7-9. Treble staff: Bm7 (measure 7), E11 (measure 8), C#7 (measure 9). Bass staff: Bm7 (measure 7), E11 (measure 8), C#7 (measure 9). Chord diagrams are shown above the treble staff. Dynamics: *mp* (mezzo-piano) in measure 8.

Chord diagram: F#m.

Measures 10-12. Treble staff: F#m (measure 10). Bass staff: F#m (measure 10). Chord diagram is shown above the treble staff. Dynamics: *mp* (mezzo-piano) in measure 10.

Chord diagrams: B7, E7, N.C.

Measures 13-15. Treble staff: B7 (measure 13), E7 (measure 14), N.C. (measure 15). Bass staff: B7 (measure 13), E7 (measure 14), N.C. (measure 15). Chord diagrams are shown above the treble staff. Dynamics: *mp* (mezzo-piano) in measure 13.

First system of musical notation. The treble clef staff contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The bass clef staff contains a whole rest, followed by a quarter note, and then a triplet of eighth notes. Chord diagrams for E7, A6, D6, Bm7add4, and E7sus4 are shown above the staff. Dynamics include *sub. f* and *mf*.

Second system of musical notation. The treble clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. The bass clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. Chord diagrams for A6, E9, and A are shown above the staff.

Third system of musical notation. The treble clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. The bass clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. Chord diagrams for D6 and A are shown above the staff.

Fourth system of musical notation. The treble clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. The bass clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. Chord diagrams for D, G#7, A, and Em/G are shown above the staff. Dynamics include *cresc.*

Fifth system of musical notation. The treble clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. The bass clef staff contains a quarter note, followed by a quarter rest, and then a quarter note. Chord diagrams for F#7 and Bm7 are shown above the staff.

E11 E7 E7sus4 A F#m7

3 3 3 3 3 3

ff

Bm7 E11 E7 A6 D6 Bm7add4 E7sus4

3

Ba - by, my ba - by don't care for

mp

A6 D6 Bm7add4 E7sus4 A6

3

shows and he don't ev - en care for clothes

Bm7 E7

3

he cares for me.

C#7 F#m7

My ba-by don't care for cars

B9

— and ra - ces Ba - by don't care for,

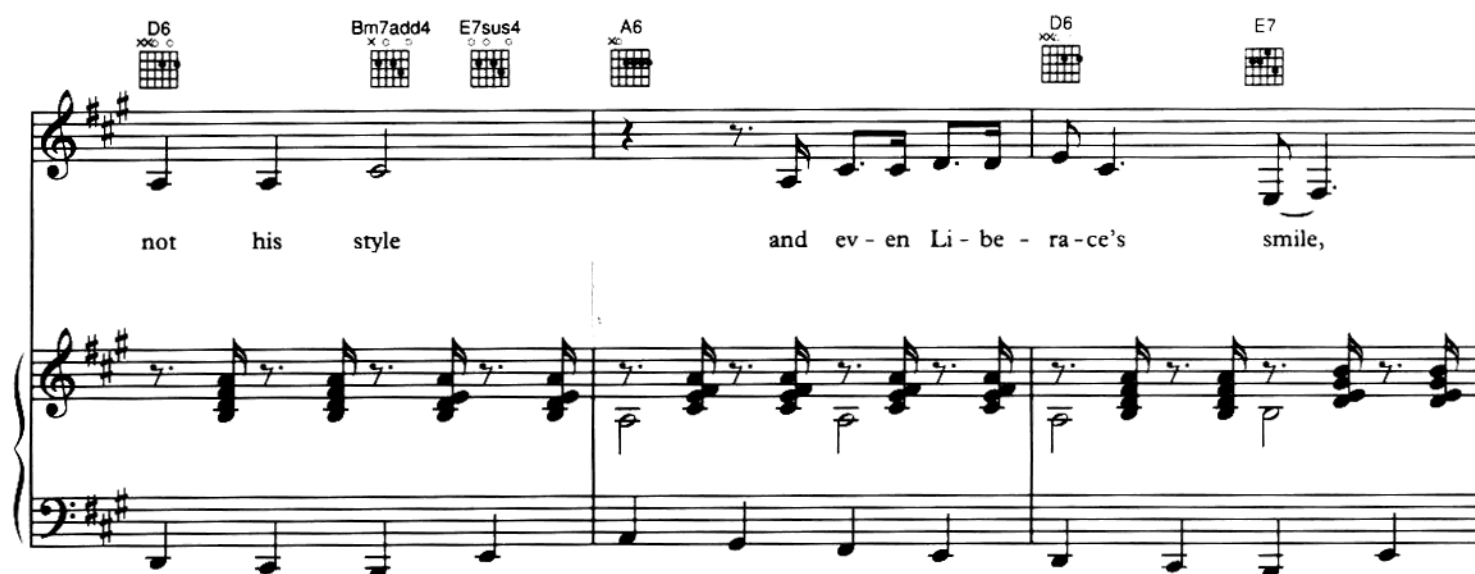
E13sus4 N.C. A6

he don't care for high toned pla - ces. Liz Tay - lor is

mf

D6  Bm7add4  E7sus4  A6  D6  E7 

not his style and ev - en Li - be - ra - ce's smile,



A6  A7/C#  D6 

some - thing he can't see.



G#7 

Is some-thing he can't see, I won - der what's wrong



A6 Em/G F#7 Bm7

with ba by. My ba - by just cares

E6 E7 A/C# Em6

for, my ba - by just

cresc.

F#7 Bm7 E6 E7

cares for, my ba - by just cares for

N.C. A6

me.

f

Feeling Good

Words and Music by
LESLIE BRICUSSE and ANTHONY NEWLEY

Slow Blues tempo

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. The key signature has one flat (Bb).

The first system of the song features the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mp*. The key signature has one flat (Bb). The lyrics are: Bird fly - ing high, you know how I feel. Sun in the sky, Fish in the sea, you know how I feel. Riv - er run - ning free.

The second system of the song features the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mp*. The key signature has one flat (Bb). The lyrics are: you know how I feel. Breeze drift - ing by, you know how I feel. } It's a you know how I feel. Blos - som on the tree, you know how I feel. }

Dm B♭ Fmaj7 B♭maj7 ³ G7 Gm7

new dawn, it's a new day, it's a new life — for — me. — Feel-ing

1. Dm G9 Dm G9 2. Dm G9

good. — good. —

Dm G9 Dm F+ F Fmaj7 B♭maj7 Fmaj7 F7

— Drag-on - fly out in the sun, you know what I mean.

Dm F+ Am Fmaj7 F6 B♭maj7 B♭6 F6 Dm
 But-ter-flies all hav-ing fun, you know what I mean. Sleep in peace when day is done,

B♭maj7 G9 F Dm B♭ Gm7
 that's what I mean.— And this old world is a new world and a bold world— for—

Dm G9 Dm G9 Dm Dm7 G
 me.— Stars when you shine,

Dm Dm7 G Dm Dm7 G F A
 you know how I feel. Scent of the pine, you know how I feel.

Dm B♭maj7 B♭ F G Dm B♭
 Free - dom is mine, I know how I feel. It's a new dawn, it's a new day, it's a

Fmaj7 B♭maj7 G7 Gm7 Dm G9
 new life for me. Feel-ing good.

Dm G9 Dm G9 Dm6
 (musical notation continues)

Don't Let Me Be Misunderstood

Words and Music by BENNIE BENJAMIN,
SOL MARCUS and GLORIA CALDWELL

VOICE

HARMONICA
(Optional)

Bm Em Bm Em

Ⓐ

Ba-by do you un-der-stand me now, ————— Some-times I feel a lit-tle

Bm A G

mad, But don't you know that no-one-a-live can al-ways be an an-gel

F# Bm A

When things go wrong I seem to be bad But I'm just a soul who's in-

Chords: G, F#, A, D

-ten-tions are good Oh! Lord Please don't let me be mis-un-der-

Chords: Bm, A, G, G

- stood.

Chords: Bm, Em, Bm, Em

Ⓑ

Ba-by some-times I'm so care-free — With a joy — that's hard to

Bm A G

hide, And some-times it seems that all I have to do is wor-ry,—

F# Bm A

And then you're bound to see my oth-er side, But I'm just a soul who's in -

G F# A D

- ten-tions are good, Oh! Lord please don't let me be mis-un-der-stood.

(C)

If I seem edg-y I want you to know That I nev-er mean to take it out on you,

Life has it's prob-lems, and I get my share And that's one thing I nev-er

(D)

mean to do, 'cause I love you. Oh! Oh! Oh! Ba-by don't you know I'm hu-man

F# Bm A

Have faults like an-y oth-er one Some-times I find my-self a-

G F# Bm

- lone, Re-gret-ting, some fool-ish thing, Some lit-tle sim-ple thing I've done, But

A G F# A

I'm just a soul who's in-ten-tions are good, Oh! Lord please don't let me be mis-un-der-

D Bm A G G

stood. Yes, I'm just a soul who's in-ten-tions are good,

Bm Em A D Bm A

Oh! Lord please don't let me be mis-un-der - stood. Yes,

G G Bm Em A

2

Em Bm Em

Ain't Got No (I Got Life)

Words and Music by JEROME RAGNI,
JAMES RADO and GALT McDERMOT

Ad lib. Gm Dm

I Got Life, moth-er, I got laughs,

sis - ter, I got free - dom, ——— broth - er, I got

Am7 D9 G7 Gm

good times, man. I got cra-zy ways, daugh-ter, I got

Dm Am D

mil - lion dol - lar charm, cous - in, I got head-aches, and tooth-aches, and

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and melodic lines, with some sections marked 'Ad lib.' (ad libitum). The lyrics are written below the vocal line, and the chords are indicated above the piano line. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests, as well as dynamic markings like 'mf' (mezzo-forte) and 'f' (forte).

E7 Am G7 C7 Tacet

bad times too— like you. I got my

a tempo F Bb F Bb

hair, I got my head, I got my brains, I got my ears, I got my

a tempo

F Bb Am

eyes, I got my nose, I got my mouth, I got my

C7 F Bb

teeth, I got my tongue, I got my chin, I got my

F Bb F Bb

neck, I got my tits, (skin) I got my heart, I got my soul, I got my

Am C7

back, I got my ass. (sex) I got my

E7 Am Dm E7 Am Dm

arms, I got my hands I got my fin - gers, got my legs, I got my

E7 Am Dm G7 C7 1. F Ad lib. Gm

feet, I got my toes, I got my liv - er, got my blood. I got

Ad lib.

2. F Am Bb

blood. Got my guts, got my mus - cles, I got

F Bb F Bb F Bb F

life, life, life, life, life, life, life.

I Put A Spell On You

Words and Music by JAY HAWKINS

Moderately



Gm



'cause you're
You'd bet - ter stop mine. — the things — you do

Cm7



like ly - ing.

Gm



Put a spell — on you, —
I just can't stand — it babe, —

Cm7



I just can't stand — it babe, —

Chord: C'm

be - cause - you're mine,
I just can't stand it babe.

Chord: C'm7

be - cause you're mine.
I just can't stand it.

Chord: Eb

I put a spell on

Chord: D7

you,

Chord: Gm

be - cause - you're mine.

1.

be - cause you're mine. (2.) You've got to

2.

Gm

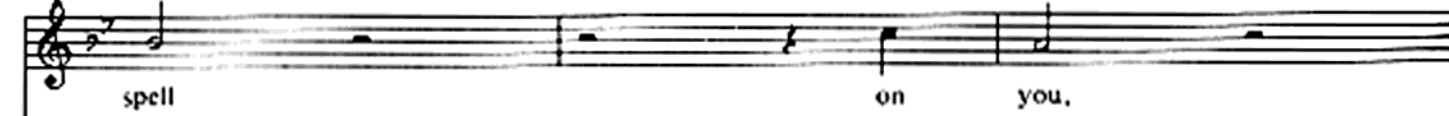
(Instrumental)

Cm7

Gm

Cm7

1 put a

F  

spell on you,



Gm  

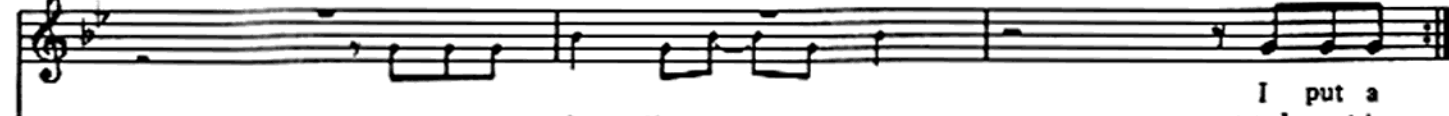
be - cause _ you're. mine.



Gm  *Vocals ad lib.* 

I put a spell _ on you, _
spell _
stop the things you do,
stop the things...



Cm7  *Repeat ad lib. to Fade* 

you've got to stop on you, the things. you do, I put a
you've got to you've got to



To Love Somebody

Words and Music by
BARRY and ROBIN GIBB

♩ = 92



1. As the

light,
(2.) friend,

a cer-tain kind of light,
to see your face a - gain,

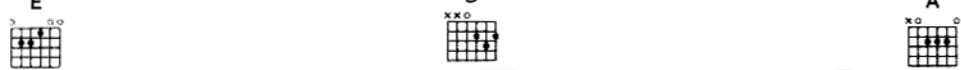
has ne - ver shone on me.
I know my frame of mind.

G **A**



I've worked my whole life _____ to be _____ lit with _____
 You ain't got to be so blind, and I'm so

E **D** **A**



you, _____ lit so with you. _____ There's a way,
 blind, so blind. I'm a wo-man,

Bm **D**



ev - ery - bo - dy _____ says, _____ to do each _____ and ev -
 can't you see what I am? _____ I live and breathe

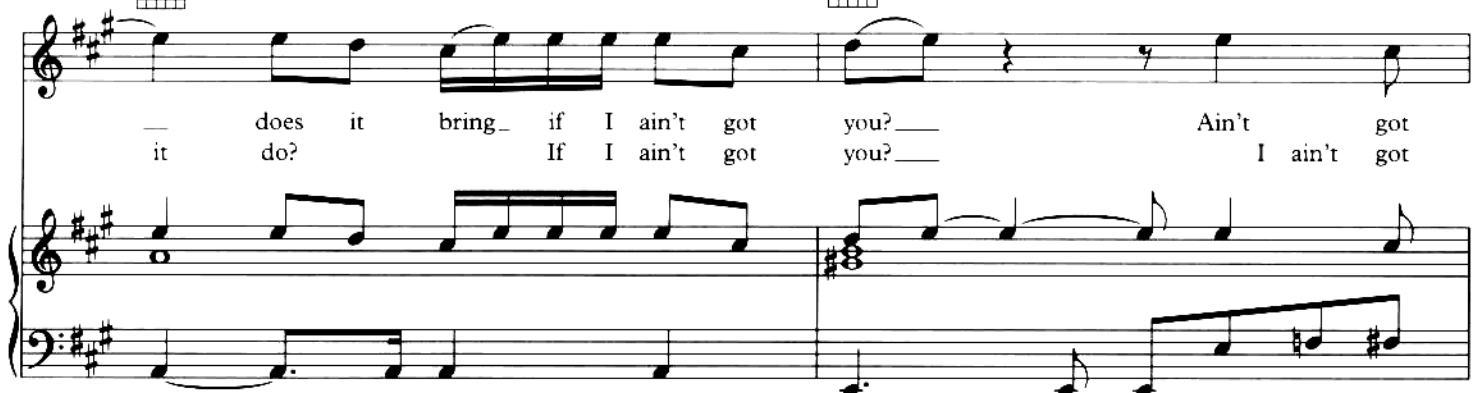
A **G**



- ery lit - tle _____ thing. _____ But what good _____
 for you. _____ But what good does _____

A  **E** 

— does it bring_ if I ain't got you? — Ain't got
it do? If I ain't got you? — I ain't got



D  **A**  **E** 

you. — You don't know — what it's like, — ba - by
you. —



D  **A**  **E** 

you don't know — what it's like, — to love some - bo - dy, love some -



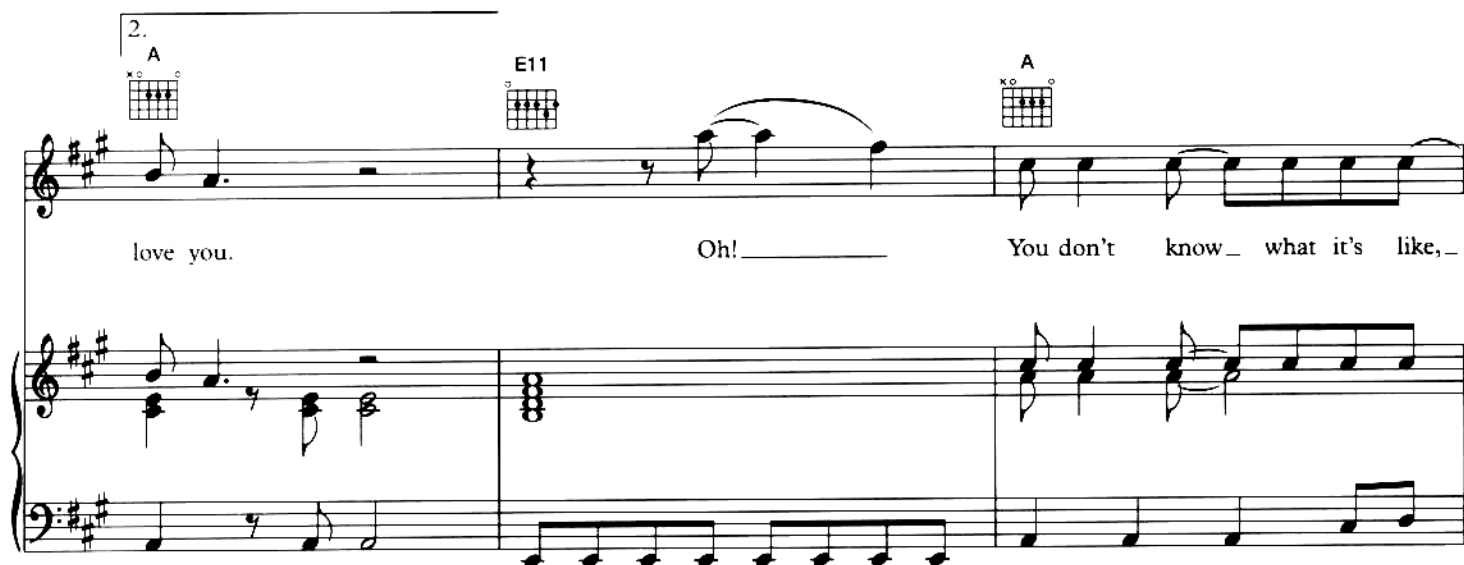
D  **A** 

1. - bo - dy, — the way I — love you. 2. And my



2.  A  E11  A

love you. Oh! _____ You don't know_ what it's like, _



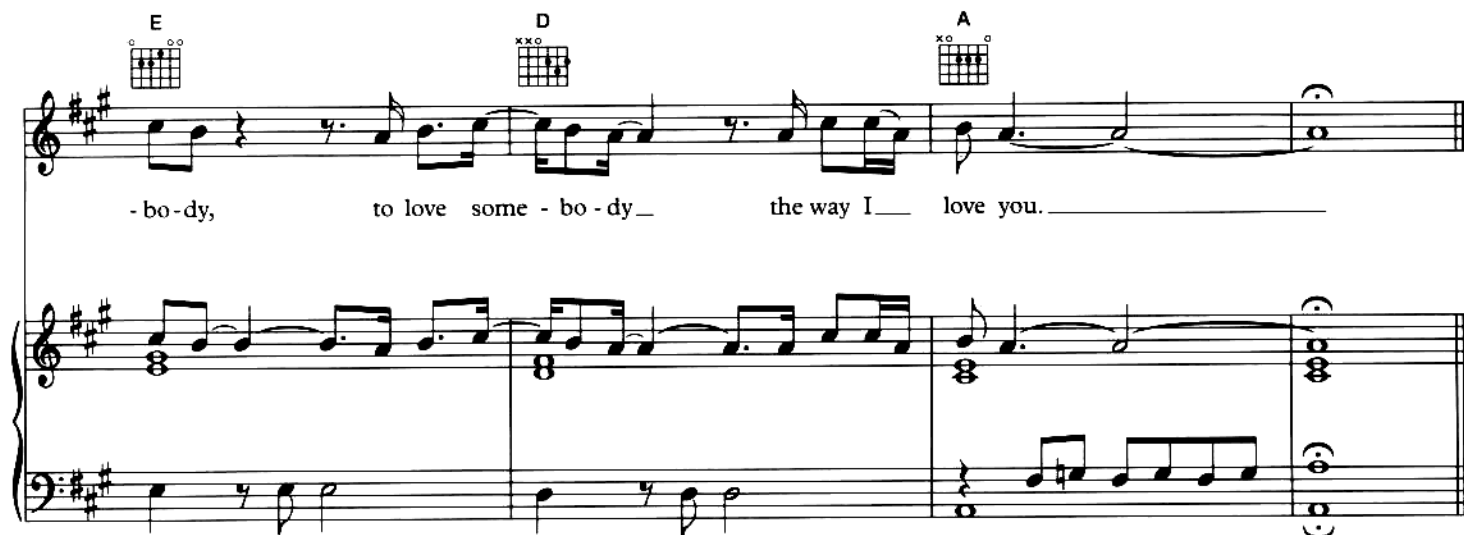
 E  D  A

— ba - by you don't know _____ what it's like _____ to love some -



 E  D  A

-bo-dy, to love some - bo - dy _ the way I _ love you. _____



Love Me Or Leave Me

Words by GUS KAHN

Music by WALTER DONALDSON

Slowly (with feeling) Capo 1st Fret

Fm **G7** **C7°**

LOVE ME OR LEAVE ME, and let me be lone - ly;

mp-mf

Fm **G7** **C7°** **Ab** 4 fr.

You won't be-lieve me, and I love you on - ly; I'd rath - er be lone - ly, than

Bb7 **Eb7** **Ab** **Db9** **C9** **Db7** **C7°** **Fm**

hap - py with some - bod - y else. You might find the night-time, the

G7 **C7°** **Fm** **G7** **C7°**

right time for kiss - ing; But night-time is my time for just rem - i - nis - cing, Re -

Ab 4 fr. **Bb7** **Eb7** **Ab** **Ab7** **Abdim** **Dbm6** **Ab** **G7** **Gb7**

gret - ting, in - stead of for - get - ting with some - bod - y else.

F7 Cm7 F7 Bbm F7-9 Bbm
 There'll be no - one un - less that some-one is you;

Eb7 Bbm7 Eb7 Ab Bdim Bbm C7
 I in - tend to be in - de - pen - dent - ly blue.

Fm G7 C7 Fm
 I want your love, but I don't want to bor - row, To have it to-day, and to

G7 C7 Ab Bb7 Eb7
 give back to - mor-row; For my love is your love, there's no love for no-bod-y else.

1. Ab Bb7 Eb7 Gm7-5 C7+5 C7 2. Ab Ab7 Abdim Dbm6 Ab A7 Ab6
 (Musical notation continues with piano accompaniment and guitar chords)

Don't Smoke In Bed

Words and Music by WILLARD ROBINSON

Free time

C#m7 4fr F#m11 Bm7 E7 A⁶₉ A F#m7 Dmaj7

Dmaj7/A E11/G# E13 D A/C# Bm7 A Bm/F# A/E E11 N.C.

I left a note — on his

Bm7 E7 A11 3fr N.C.

dres-ser and my old — wed-ding ring. — With these few good-bye words

Gadd9/B Em6 F#7sus4 B9b13 Em

how — can I sing? — Good-bye — old sleep-y-head. —

Em7 B7



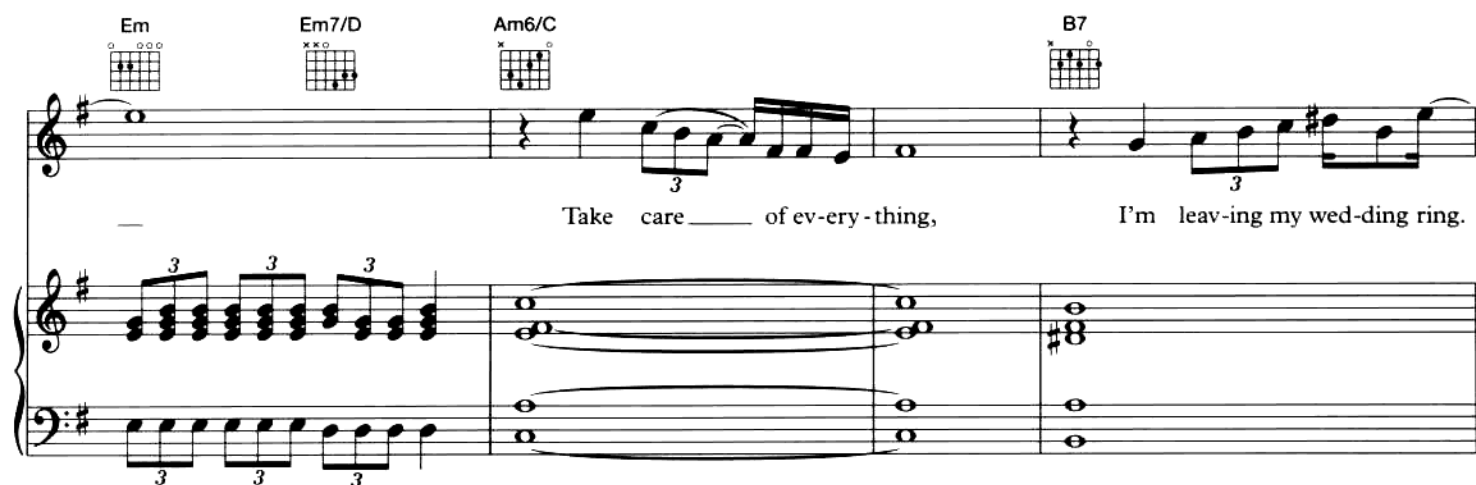
I'm pack-ing you in _____ like I said.



Em Em7/D Am6/C B7



Take care _____ of ev-ery - thing, I'm leav-ing my wed-ding ring.



Em B7sus4 Em E7



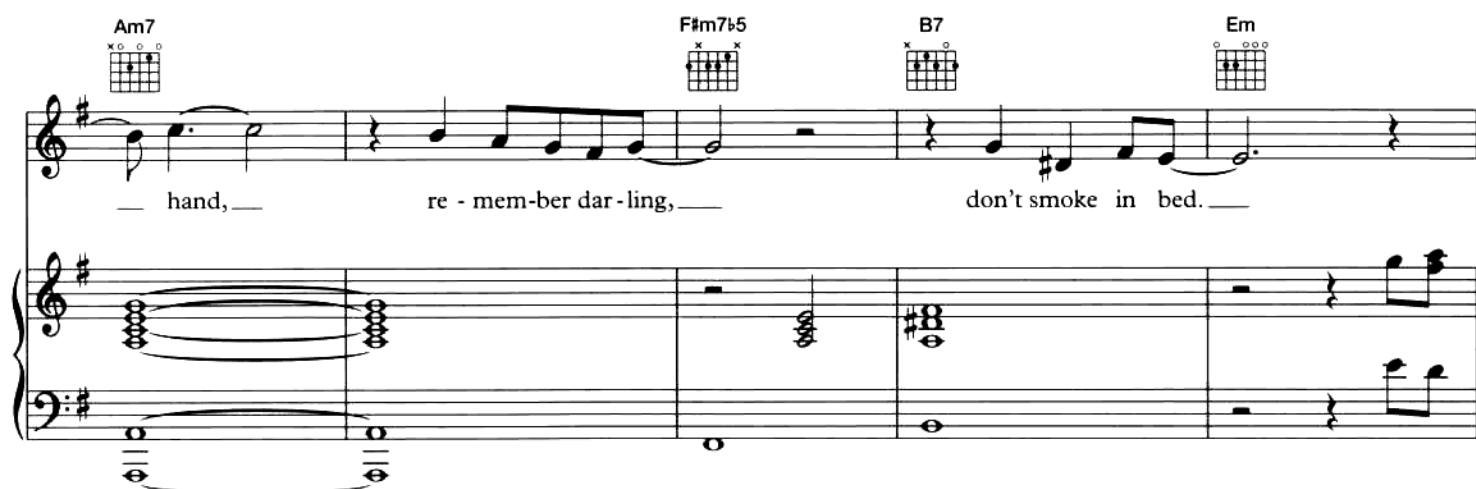
Don't look for me. _____ I'll get a _____



Am7 F#m7b5 B7 Em



_____ hand, _____ re - mem-ber dar - ling, _____ don't smoke in bed. _____



First system of musical notation. The piano part features triplets in both hands. The guitar part has chords B7 and Em.

Second system of musical notation. The piano part includes trills and an 8va line. The guitar part has a chord Am7.

Third system of musical notation. The vocal part has the lyrics: "Re - mem-ber dar - ling, — don't — smoke in bed." The piano part includes an 8va line. The guitar part has chords Emadd9 and B/D# 4fr.

Fourth system of musical notation. The vocal part has the lyrics: "Mmm —". The piano part includes a left hand (L.H.) part. The guitar part has a series of chords: Em, F#dim, G, Am7, G, Bm/F#, Em7, D, and Cmaj7.








Don't _____ look for _____ me. _____






_____ 'Cause I'll _____ get a hand, _____ re-mem-ber _____ dar-ling, _____








don't _____ smoke _____ in _____ bed. _____



Here Comes The Sun

Words and Music by GEORGE HARRISON

$\text{♩} = 120$

C **G9** **C** **G9**

con pedale

C **C7/B♭** **F/A** **Fm/A♭** **C/G**

Here comes the sun, — lit - tle dar-ling, here comes the sun, — I — say, —

F **C/E** **Dm7** **C** **Fsus2/A** **Gadd9**

it's al - right, it's al - right. —







Here comes the sun, — lit - tle dar - ling, — here comes the sun, — I — say, —








it's al - right, it's al - right. —







Lit - tle dar - ling, it's been a long — cold — and lone - ly win - ter.







Lit - tle dar - ling, it feels — like years — since you've — been here. —

Chord diagrams: C, C7/Bb, F/A, Fm/Ab (3fr), C/G

Here comes the sun, — lit - tle dar - ling, — here comes the sun, — I — say, —

Chord diagrams: F, C/E, Dm7, C, F/A, G11

it's al - right, — it's al - right. —

Chord diagrams: C, C7, Fmaj7, Gsus4, G

Lit - tle dar - ling, the smiles — are re - turn - ing to the fa - ces now.

Chord diagrams: C, C7, Fmaj7, Gsus4, G

Lit - tle dar - ling, it — seems like years — since you've — been here. Lit - tle

C C7 Fmaj7 G7sus4 G7

dar - ling, _ it's been a long, _ cold lone - ly win - ter.

C C7 F G7

Lit - tle dar - ling, feels _ like years since you've been here. _

C C7/Bb F/A Fm/Ab C/G

(Here comes the sun, _) here comes the sun, _ I'm so glad _ to see _

F C/E Dm7 C F/A G11

_ it, I _ say, _ it's al - right. _






Piano solo

8va

8va








Oh, _____ here _

tr





comes _ the sun, _ lit - tle dar - ling, _ I

Chord diagrams: C, F, C/E, Dm7, C, F/A, G11

say, _____ it's al - right, _____ lit - tle dar - ling. _

Chord diagrams: C, C7/Bb, F/A, Fm/Ab 3fr, Fm/G

backing vocals (main vocal ad lib.)

Here comes the sun, _____

Chord diagrams: C, C7/Bb, F/A, Fm/Ab 3fr, Fm/G

here comes the sun. _____

repeat ad lib. to fade

Work Song

Words and Music by
OSCAR BROWN and NAT ADDERLY

Moderately



Cm

1. Break-in' up big rocks— on uh chain gang, Break-in' rocks an'
 2. I com-mit the crime, Lawd, o' need-in', Crime o' be-in'
 3. Judge, he say, "Five years— hard— la-bor. On the chain gang
 4. Wan-na see my sweet— hon-ey ba-by, Wan-na break this

serv-in' my time, Break-in' rocks ou' chere— on the chain gang
 hun-gry an' poor. Left the gro-cer store— man a-bleed-in'
 you goin' t' go." Heard the judge say, "Five— years o' la-bor,"
 chain off an' run, Wan-na lay down some-where it's sha-dy.

Gm G7

'Cause I been con - vict - ed o' crime.
 When he caught me rob - bin' his store.
 Heard my wo - man scream, — "Lawd-y, no!"
 Lawd, it sure is hot — in the sun.

Cm

Hol' it stea - dy right there — while I hit it. There! I reck-on that.

C7-5 C7 F7-5 F7-9

— ought-a git it. Been work in' — an' work-in', But I still.

D7 G7 3 Cm 1,2,3. 4.Cm

— got so terr-'ble long to go. —

Ne Me Quitte Pas (If You Go Away)

Words and Music by JACQUES ROMAIN G BREL

Ne me quit - te

pas Il faut ou - bli - er Tout peut s'ou - bli - er Qui s'en - fuit dé -
 pas Je t'in - ven - te - rai Des mots in - sen - sés Que tu com - pren -
 pas Je n'vais plus pleu - rer Je n'vais plus par - ler Je me cach' - rai

-jà Ou - bli - er le temps Des ma - len - ten - dus Et le temps per -
 - dras Je te par - le - rai De ces a - mants là Qui ont vu deux
 là A te re - gar - der Dan - ser et sou - rir Et à t'é - cou -

- du A sa - voir com - ment Ou - bli - er ces heures Qui tu - aient par -
 fois Leurs cœurs s'em - bra - ser Je te ra - cont' - rai L'his - toire de ce
 - ter Chan - ter et puis rire Laiss' moi de - ve - nir L'om - bre de ton

-fois A coups de n'a - voir - pour quoi Le cœur du bon - heur Ne me quit - te
 ombre Mort L'om - bre de ta main Pu te ren - con - trer Ne me quit - te

pas Ne me quit - te pas Ne me quit - te pas Ne me quit - te
 pas Ne me quit - te pas Ne me quit - te pas Ne me quit - te

pas Moi je t'of - fri - rai Des per - les de pluie Ve - nues de pa -
 pas On a vu sou - vent Re - jail - lir le feu De l'an - cien vol -

- ys Où il ne pleut pas Je creus' - rai le terre Jus - qu'a - près ma
 - can Qu'on cro - yait trop vieux Il est pa - raît - il Des ter - res brû -

mort Pour cou - vrir ton corps D'or et de lu - mière Je f'rai un do -
- lées Don - nant plus de blé Qu'un meil - leur a - vril Et quand vient le

F G Dm6 E7

- maine Où l'a - mour s'ra roi Où l'a - mour s'ra loi Où tu se - ras
soir Pour qu'un ciel flam - boie (F.) loi Où tu se - ras roi Où je se - rai
Le rouge et le noir Ne s'é - pous'nt - ils

Am Gm F E7

reine Ne me quit - te pas Ne me quit - te pas Ne me quit - te pas
reine Ne me quit - te pas Ne me quit - te pas Ne me quit - te pas
pas Ne me quit - te pas Ne me quit - te pas Ne me quit - te pas

Am C Dm Dm6

pas Ne me quit - te pas Ne me quit - te pas

E7 Dm6 E7 Dm6 E7 Dm6 E7

Strange Fruit

Words and Music by LEWIS ALLEN

Moderately

South - ern trees bear a strange fruit,

blood on the leaves and blood at the root, Black bod - y swing-ing in the

South-ern breeze, Strange fruit hang - ing from the pop - lar trees. —

Chords: Cm, G7, Abdim, Dm7-5, G7, Cm, G7, Cm, Fm, Cm

(Humming)

Cm Bdim Cm G7

Faster

Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the

Cm G7 Cm Dm7-5

twist - ed mouth, Scent of mag - no lia sweet — and fresh, and the

G7 Cm Bdim Cm G7

sud - den smell of burn - ing flesh!

Bdim G7-9

Tempo I

poco a poco cresc.

p Here is a fruit for the crows to pluck, for the

poco a poco cresc.

Cm Cm7 Ab9 G7

rain to gath - er, for the wind to suck, for the sun to rot, for a

Bdim G7 Cm

tree to drop, (Hum) Here is a strange and

dim. e rit.

dim e rit.

Bb9 Dm7-5 Cm G7 Cm

bit - ter crop. (Hum)

G7 Db9 Cm C7 Cm

pp

I'm Going Back Home

Words and Music by RUDY STEVENSON

♩ = 116

Capo 1

N.C.



1. I'm go - ing back home where I _____ was born, first_ I planned
(2.) -stand I think your ci-ty's grand, _ but with all _____

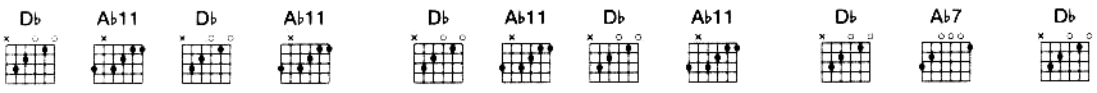


_____ to stay _____ but I can't_ live_ this way_ I'm go - ing back
_____ its charms _____ it needs a lit - tle coun-try_ farm. I'm_ go - ing back



home where I _____ was _____ born. _____
home where I _____ was _____ born. _____

Db Ab11 Db Ab11 Db Ab11 Db Ab11 Db Ab7 Db



2. Try to un - der -
Oh yeah

Bbm



now, oh yeah, oh yeah, now, oh yeah.

I'll tell you all a - bout it, I think you ought to know. Tell you all a -

- bout it, why I want to go. I miss the coun - try preach-er in the house of

prayer. I miss the boot - leg - ger - smell-ing in the air, miss - the friend-ly

fa - ces and the coun-try smile, the crick-et sing - ing, you can hear it for miles.

— I miss the roo - ster crow - ing at break of dawn,

— yes it all hap-pens where I - was born. Miss - the fried



 chick-en, coll - ard greens, miss the hot bis-cuits and the li - ma beans.









 — Miss the prayer meet-ings, where peo - ple pray — with their palms









 beat-ing till the break of day. — You can't hide — it, — you can't hide

— it, you can't hide — it, if you got eyes — you can't hide your town.










— I won't be a - round — 'cause here life's — too fast — but









ne - ver ne-ver lasts. I'm go - ing back home where I — was born, — I've got — to go








home, got — to go home, where the peo-ple are real. — Peo - ple can








— feel, got — to go there, got — to go there, leav - ing to -








- day, — on — my way — so long, — so — long.







Go-ing back home, go - ing back home, got — to go









home, got — to go home, got — to go home, got — to go

slowly













home where I, — where I — was — born.

Mississippi Goddam

Words and Music by NINA SIMONE

$\text{♩} = 114$

G6

vamp **G6**

(spoken) The name of this song is Mississippi Goddam
and I mean every word of it. Al - a - ba-ma's got

me so up - set, — Ten - nes - see — made me lose my rest and

Am7 **D7**

ev - ery - bo - dy knows a - bout Mis - si - si - pi god - dam.

1. **Am7** **D7**

2.   

Can't _____ you see it? Can't _____ you feel it? It's

all in the air. I _____ can't stand the pres - sure much lon - ger,

some - bo - dy say a prayer. Al - a - ba - ma's got me so up - set, _

Ten - nes - see _ made me lose my rest and ev - ery - bo - dy knows a - bout Mis - sis - sip - pi

G F#m7sus4 B7 Em *vamp*

god - dam. (spoken) This is a showtune but the show hasn't been written for it yet.

1. Hound dogs on my trail, school chil-dren
 (2.) have mer - cy on this land of mine we all go - ing to get it in
 3. Don't tell me, I'll tell you, me and my peo - ple just

F#m7b5 B7

sit - ting in jail, black cat crossed my path. I
 due time. Don't be - long here, I don't be - long there, I've
 a - bout do. I've been there so I know you

Em7 B7 Em

think ev - ery day is going to be my last.
 ev - en stopped be - liev - ing in prayer.
 keep on say - ing go slow.

1.2.

Lord

3.

But that's just the trou-ble, (too slow) wash-ing the win - dows,

Am7

Em

(too slow) pick-ing the cot - ton, (too slow) you're just plain_ rot-ten,

F#m/C#

Am/C

(too slow) you're too damn la - zy, (too slow) you're think-ing's cra - zy,—








— (too slow.) Where am I go - ing? What am I do - ing? I don't know,





I don't know. Just try — to do your ve - ry best, stand — up, be count - ed with










all the rest, — 'cause ev - ery - bo - dy knows a - bout Mis - sis - sip - pi






god - dam. ——— (spoken) I bet you thought I was kidding, didn't you?

vamp

Em



1. Pick - et lines, school - boy — cops, they try to say it's
 (2.) you lied to me all these years, you told me to wash and clean
 (3.) this whole coun - try is full of lies, — you're all go - ing to die and die

F#m7b5



B7



a com-mun - ist — plot. All I want is e - qua - li - ty — for my
 my ears, — and talk real fine just like a la - dy
 like flies. — I don't trust you a - ny-more, you

Em7



B7



Em7



sis - ter, my bro-ther, my — peo - ple and me.
 and you'd stop call - ing me — sis - ter Sa - die.
 keep on say - ing go — slow.

1.2.

2. Yes,
 3. Oh, but

3.

But that's just the trou-ble (too slow) peace, — seg - re - ga - tion,

(too slow) mass — par-ti - ci - pa - tion, (too slow) u - ni - fi - ca - tion. (too slow)

Do things — grad - ual - ly (too slow) but bring more tra - ge - dy, (too slow)

why don't you see it? Why don't you feel it? I don't — know, I don't — know.

Am7

Em7

F# / C#

Am / C

B7

C / E

F9#11

Em7

A7

Eb7

D11

D7

G6

You don't have to live next to me, just give me my e -

- qua - li - ty, 'cause ev - ery - bo - dy knows a - bout Mis - sis - sip - pi,

ev - ery - bo - dy knows a - bout A - la - ba - ma, ev - ery - bo - dy knows

a - bout Mis - si - si - pi god - dam.

D C/E D/F# G F9 G F9 G F9 G

Mood Indigo

Words and Music by DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD

Very Slow

Piano introduction for "Mood Indigo". The music is in B-flat major (three flats) and 4/4 time. It features a slow, melodic line in the right hand and a supporting bass line in the left hand. The introduction ends with a double bar line and the following chords: Ab, Bb7, Eb7.

VERSE

First system of the verse. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "You ain't been blue, — No, No, No, You ain't been blue, —". The piano part features a steady bass line and chords in the right hand. The chords at the bottom are: Ab, Bb7, Eb Eb+, Ab, Ab, Bb7.

Second system of the verse. The vocal melody continues with the lyrics: "Till you've had — that mood in-di-go, That feel-in' goes — steal-in'". The piano accompaniment provides harmonic support. The chords at the bottom are: E7, Eb7, Ab7, Ab7.

Third system of the verse. The vocal melody concludes with the lyrics: "down to my shoes, While I sit and sigh: — 'Go 'long, blues.'". The piano accompaniment continues with a steady bass line and chords. The chords at the bottom are: Bbm, Gb7, Eb+ Ab, Bb7, Ebm, Eb+ Ab.

CHORUS

Al-ways get that mood in-di-go, - Since my ba-by said good - bye,

mp

Ab Ab^o Ab Bb7 Bbm Eb7 Ab G Bb7 Eb7

In the eve - nin' when lights are low, - I'm so lone-some I could cry,

Ab Bb7 Eb7

'Cause there's no-bo-dy who cares a-bout me, - I'm just a soul who's blu-er than blue can be,

Ab7 Db7 Eb7

When I get that mood in-di-go, - I could lay me down and die. die.

1. 2.

Ab Ab^o Ab Bb7 Bbm Eb7 Ab Db Eb7 Ab Db Eb7

Slow

You ain't been . blue, — No, No, No,

pp

Ab Bb7 Ebm Eb+ Ab

You ain't been blue, — Till you've had_ that mood in - di - go,

Ab Bb7 E7 Eb7

That feel - in' goes — steal - in' down to my shoes, While

Ab7 Ab7 Bbm Gb7 Eb+

I sit and sigh: — "Go 'long, blues."

Ab Bb7 Ebm Eb+ Ab *rit.*

Don't Explain

Words by ARTHUR HERZOG JNR
Music by BILLIE HOLIDAY

Slowly

Hush now, DON'T EX - PLAIN! Just say you'll re -

main, I'm glad you're back DON'T EX -

PLAIN! Qui - et, DON'T EX -

Chords: Dm, Gm6, A7, Dm, E7, A9, Eb9, D9+, D9, C9, Fmaj7, Bb, Am, Bbm6, C7-9, Bb7+, A7, Dm.

Dynamics: *f*, *p - mf*.

PLAIN! What is there to gain? Skip that

Gm6 A7 Dm E7 A9 Eb9 D9+

lip - stick DON'T EX - PLAIN!

Db9 C9 F Dm6 E7-9 A7-9

You know that I love you and what love en-dures. All my thoughts are of you

Dm Am Gm C7 Fmaj7 Bbmaj7 Gm6

for I'm so com-plete-ly yours. Cry to hear folks chat-ter, and I know you cheat.

Bb7 A7 Dm Am Gm C7 Fmaj7

Right or wrong don't mat-ter when you're with me, sweet. Hush now, DON'T EX -

Bbmaj7 Gm6 Bb7 A7 Dm

PLAIN! you're my joy and pain,

Gm6 A7 Dm E7 A9

My life's yours, love, DON'T EX - PLAIN!

Eb9 D9+ Db9 C9 F Dm6 E7

PLAIN!

Am Gm6 A7+ A7 F Bb F C9 F6

Sinnerman

Traditional

♩ = 142

Bm



play 3 times

Oh — sin-ner-man where

— you gon-na run — to? Sin-ner-man where you gon-na run to?

Where you gon-na run to? All on them day well I

run to the rock, please hide_ me I — run — to the rock. Please hide_ me I

A



Where you gon-na run to? All on them day well I

run to the rock, please hide_ me I — run — to the rock. Please hide_ me I

Bm



Em7



F#7



Bm



run to the rock, please hide_ me I — run — to the rock. Please hide_ me I

A



run to the rock, please hide_ me I — run — to the rock. Please hide_ me I

Bm Em7 F#7 Bm



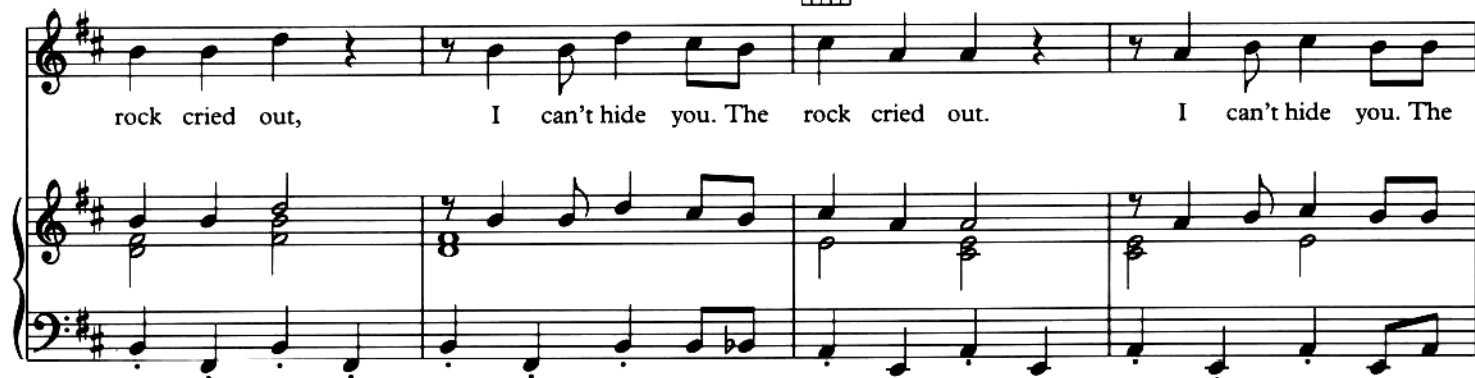
run to the rock. Please hide me Lord all on them day. But the



A



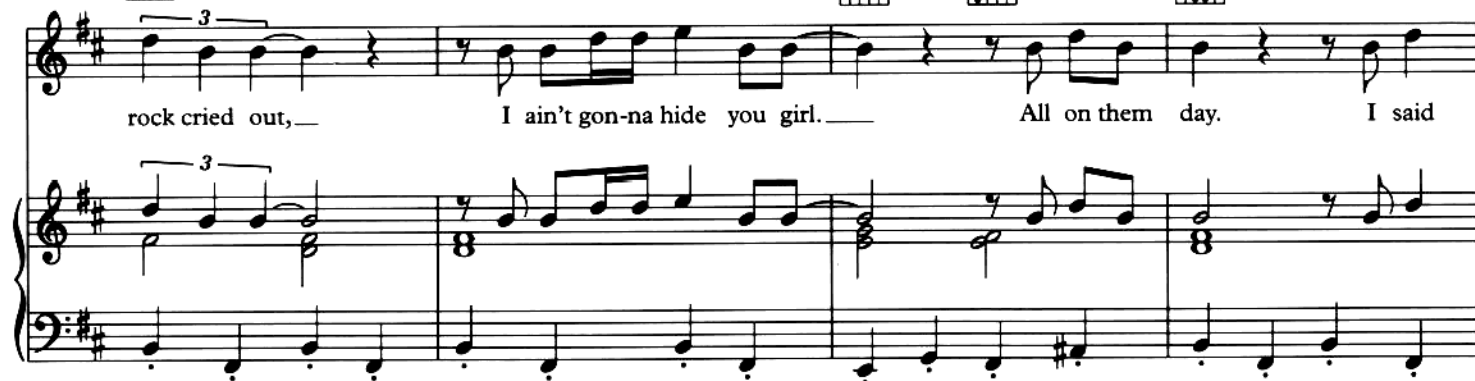
rock cried out, I can't hide you. The rock cried out. I can't hide you. The



Bm Em7 F#7 Bm



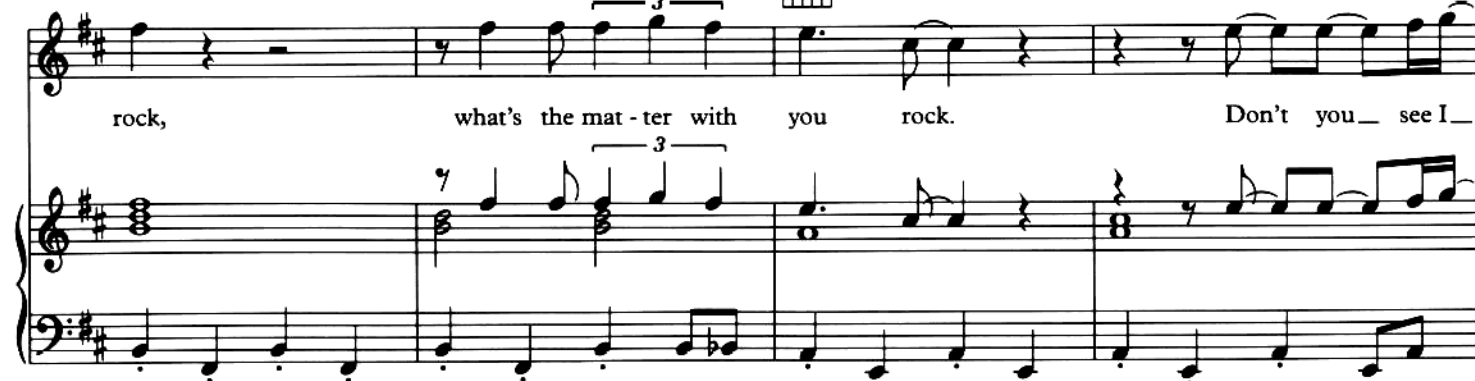
rock cried out, I ain't gon-na hide you girl. All on them day. I said



A



rock, what's the mat-ter with you rock. Don't you see I



Bm  Em7  F#7  Bm 

— need you — rock. Lord, Lord, Lord, — all on them day. So I

A 

run to the ri-ver, it was bleed-ing. I run to the sea, it — was bleed-
run to the ri-ver, it was boil-ing. I run to the sea, it — was boil -

Bm  Em7  F#7  Bm 

- ing, I run — to the — sea, — it — was bleed - ing, all on them day. So I
- ing, I run — to the — sea, — it — was boil - ing, all on them day. So I

A 

run to the ri-ver, it was boil-ing. I run to the sea, it was boil-ing. I
ran to the Lord, I said, Lord hide me, please

Bm Em7 F#7 Bm



run to the sea, it was boil - ing. All on them day. So I
hide me. Please help me. All on them day.

A



run to the Lord. He said, Please hide me Lord, don't you see me -
child, where were you

Bm Em7 F#7 Bm



— pray - ing? Don't you see me down here pray - ing? But the
when you are not been pray-ing? He said,

A



Lord said, go to the Dev - il. The Lord said go to the
Lord, Lord, hear me pray - ing. Lord, Lord, hear me pray -






— Dev - il. — He said, go to the Dev - il. — All on that day. —
 - ing. Lord, Lord, hear me pray - ing, all on that day.



So I ran to the Dev - il, he was a - wait - ing. I ran — to the — Dev - il,
 Sin - ner - man you ought to be pray - ing.



he was a - wait - ing. I ran to the Dev - il, — he was a - wait -
 Ought to be pray - ing, sin - ner-man, ought to be pray-ing.






- ing. All — on that — day I cried pow - er! —
 All on — that day.

to Coda ⊕

repeat ad lib.

last time

CODA

Bm

D. al Coda

Pow - er! Oh I

Bm

repeat ad lib

Pow-er!

free time

Em

F#7

Em

Em6

F#7

vocal ad lib.

Pow - er,

a tempo

Bm

A

Bm

A

Bm

A

Bm

A

Bm

A

Bm

A

Bm

A

Bm

A

Bm

A

Lord.

Bm **A** **Bm** **A** **Bm** **A** **Bm** **A** **Bm** **A** **Bm** **A** **Bm** **A** **Bm**

The Other Woman

Words and Music by JESSIE MAE ROBINSON

Free time **a tempo** ♩ = 48

Capo 3

F7 **Bb** **F/Bb** **Gm7**

The oth-er wo-man finds time to ma-ni-cure her nails.

Cm7 **Fsus4** **F** **D7/F#**

The oth-er wo-man is per-fect where her ri-val fails

Gm7 **Cm** **F7** **Bb** **F/A**

and she's ne-ver seen with pin-curls in her hair an-y-where. The oth-er wo-man

Gm7 **Cm7**

en-chants her clothes with French per-fume. The oth-er wo-man keeps






fresh cut flow-ers in each room. _____ There are ne-ver toys that scat-tered ev-ery-where,







_____ and _____ when her old man comes to call _____ he'll find her wait-ing like a






lone-some queen, 'cause when she's by _____ his side _____





_____ it's such a change _____ from her old rou-tine. _____ But _____ the oth-er

B $\flat$ F/A Gm7 Cm7

wo-man _____ will al-ways cry her-self to sleep. _____ The oth-er wo-man _____

Fsus4 F D7/F# Gm7

_____ will ne-ver have his love _____ to keep, _____ and as the years _____ go by _____ the oth-er

free time ad lib

Cm7 F11 F7add13

wo-man _____ will _____ spend _____ her life _____ a-lone. _____

a tempo ♩ = 90

B $\flat$ F B $\flat$ rit. F7sus4 B $\flat$

I'm Gonna Leave You

Words and Music by RUDY STEVENSON

$\text{♩} = 192$

Em7 A7 Em7 A7 Dm7 G7 Dm7 G7 C7b10

G7b10 4fr C7b10

1. I'm gon - na leave you, — yes I'm gon - na, — I'm gon - na
 (2.) leave you — with your mo - ney, — I want some -
 (3.) put up — with your cuss - ing — and I

leave you, — 'cause I wan - na — and I'll go where peo - ple
 - bo - dy to call me ho - ney, I don't want gold rings, I wan - na hear
 put up — with your fuss - ing — and I wait - ed, — get - ting fru -

F7

C7b10



G7



love me__ and I'll stay there__ 'cause they'll love me__ No more head - aches, no more
sweet things, I need af - fec - tion and not pro - tec - tion. When you're teas - ing you should be
- stra - ted, I'm old fa-shioned, I want my pas - sion. So I'm leav - ing__ though I'm

F7



C7b10



heart - breaks, I'm__ gon - na leave you__ where I met you__ 2. I'm__ gon - na
squeez - ing, I'm__ gon - na leave you__ where I met you__ 3. Yes I
breath - ing, I'm__ gon - na leave you__ where I met you__

I'm__ gon -

F7



- na leave you.

C7b10



G13



When you're teas - ing you should've been

F13



C7b10



squeez - ing, I'm gon - na leave you. 4. I'm gon - na

leave you, yes, I'm gon - na, yeah I'm gon - na leave you 'cause I
 (5.) leave you with your mo - ney, I want some - bo - dy to call me
 (6.) put up with your cuss - ing and I put up with your

F7



C7b10



wan - na, — and I'll go where peo - ple love me — and I'll stay there — 'cause they'll
 ho - ney, I don't want gold rings, I wan-na hear sweet things, I need af - fec - tion and not pro -
 fuss - ing — and I wait - ed, — get-ting fru - stra - ted, — I'm old fa-shioned, I dig my

G7



F7



love me. — No more head - aches, no more heart - breaks, I'm — gon - na
 - tec - tion. — When you're teas - ing you should be squeez - ing, — I'm — gon - na
 pas - sion. — So I'm leav - ing — though I'm breath - ing, — I'm — gon - na

1.2.

C7b10



3.

C7b10



leave — you — where I met you. 5. I'm gon-na leave you — where I met you.
 leave — you — where I met you. 6. Yes I

I Loves You Porgy

By GEORGE GERSHWIN, DUBOSE HEYWARD,
DOROTHY HEYWARD and IRA GERSHWIN

Andantino (with great feeling) ♩ : 59

BESS:

I wants to stay here, but I ain't wor-thy. You is too

p cantabile

de-cent to un-der-stand, For when I see him he hyp-no-

tize me, When he take hol' of me with his hot han'.

poco rall.

Animando

Some-day, I know he's com-in' back to call me,

p

He's goin' to han - dle me an' hol' me so.

It's goin' to be like dy - in', Por - gy, deep in - side me.

But when he calls, I know I have to go.

BESS:

PORGY:

Freely
mf

If dere warn't— no Crown, Bess, if dere was

fpp colla voce

on - ly just you an' Por - gy, what den? —

ten. I loves you,

f *mf*

Andantino molto espressivo

Por-gy, don' let him take me, Don' let him han-dle me an' drive me

mad. If you kin keep me, I wants to stay here wid you for-

ev - er, an' I'd be glad. —

poco rit. *a tempo* *mf*

Allegretto

PORGY: (with strength and rhythm)

There, there, Bess, you don't need to be a -

8va.
trm
mf marcato

fraid no mo'. You's picked up hap-pi-ness an laid yo'

simile

wor-ries down, - You goin' to live ea - sy, you goin' to live high, - You

goin' to out-shine - ev - 'ry wom-an in dis town. An' re-mem-ber,

when Crown - come that's my bus' - ness.

ff

BESS: Più appassionato, ma ben ritmato
f *ten. ten. ten.*
I loves you, Por - gy,

PORGY: Bess, What you think I is

f *mf*

Don' let him take me,

an - y - way, To let that dirt - y houn' dog steal my

Don' let him han-dle me

wo - man?

If you wants to stay wid

with his hot han.

Por - gy, you go - in' stay. You got a home now,

If you can keep me,

hon - ey, an' you got love. So no mo' cry - in,'

I wants to stay here _____

can't you un-der- stan'?

You go - in' to go a - bout yo'

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics "I wants to stay here" with a long horizontal line indicating a sustained note. The bass line has the lyrics "can't you un-der- stan'?" and "You go - in' to go a - bout yo'". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

wid you for - ev - er. _____

I got my

bus'-ness sing - in', 'Cause you got Por-gy, You got a

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a rest followed by "wid you for - ev - er." with a long horizontal line. The bass line has the lyrics "bus'-ness sing - in', 'Cause you got Por-gy, You got a". The piano accompaniment continues with the same eighth-note pattern, with some chords and rests in the right hand.

Maestoso

man. _____

man. _____

rit.

The third system of the musical score. It begins with the tempo marking "Maestoso". The vocal line has a rest followed by "man." with a long horizontal line. The bass line also has a rest followed by "man." with a long horizontal line. The piano accompaniment features a more complex, flowing melody in the right hand, with a triplet marked "3" and a "rit." (ritardando) marking. The left hand continues with a steady eighth-note pattern.

MY BABY JUST CARES FOR ME
FEELING GOOD
DON'T LET ME BE MISUNDERSTOOD
AIN'T GOT NO (I GOT LIFE)
TO LOVE SOMEBODY
LOVE ME OR LEAVE ME
DON'T SMOKE IN BED
I PUT A SPELL ON YOU
HERE COMES THE SUN
WORK SONG
NE ME QUITTE PAS (IF YOU GO AWAY)
I'M GOING BACK HOME
STRANGE FRUIT
MISSISSIPPI GODDAM
MOOD INDIGO
SINNERMAN
DON'T EXPLAIN
THE OTHER WOMAN
I LOVES YOU PORGY
I'M GONNA LEAVE YOU



International Music Publications Limited
Griffin House 161 Hammersmith Road London W6 8BS England

ORDER REF: 4522A

ISBN 1-85909-429-5



9 781859 094297